

# In the Height Of Fashion Without Expense

By Changing Arrangement of a Bit of Silk, Flossie Hope Can Dress as a Spaniard, Japanese, Hindoo, Dutch Boy, and Priestess All in a Minute



UPPER right, Miss Flossie Hope, wearing a turban. Lower right, as a Spanish dancing youth. Upper left, as a Japanese maid. Right upper center, in East India dress. Left upper center, as a priestess. Lower center, a Dutch boy.

How to make a piece of goods do for another season is a problem that confronts all womankind of ordinary means every change of season. Fashion designers for years have studied the problem and have invented arrangements to help these women keep pace with the world.

It is indeed wonderful, the things that can be done with a few feathers, velvet, silk, lace and other simple necessities of the modiste's art, but none have excelled the wonders of Miss Flossie Hope, who takes a little bit of silk and by different arrangement appears in the styles of nations scattered over the face of the world. She dresses as a Japanese, as a Spaniard, as a Hindoo, as a Dutch boy, as a priestess and an American woman with a turbaned bonnet, all with different arrangements of this piece of silk, which in reality is a silk kimono.

Miss Hope gives this demonstration nightly and instead of being an intricate problem of interest only to women, as one would at first surmise, it takes the form of a dainty song and dance assisted by a bevy of pretty chorus girls, and that the men enjoy it as much as their fair companions is evidenced by their applause, although it is probably true that they miss the finer points. Her demonstration is given with performances of "The Sunshine Girl."

The little summing up of the art of dressmaking is accomplished during a number entitled, "A Bit of Silk," sung by Miss Hope and chorus. The dancer first appears wearing a pink turban striped with black, but before the ladies in the front row have ceased studying it with an eye to having a copy later, Miss Hope has whisked it off and it proves to be a simple silk kimono of crepe de chine with a border of black, which gave the striped appearance to the turban. Then, as Miss Hope goes on with the song she dances, and while dancing she commences to do things with this bit of silk.

One of the chorus girls holds one end of the kimono, Miss Hope kicks out twice and whirls—and presto—the turban-kimono has turned into a Spanish dancing dress and the audience expects dance music, castanets and all the other Spanish local color, but not so. The dancer unwhirls, as deftly slips on the silk covering again, and in a twinkling is a girl of old Japan waving her fan and coquetting behind it with demure eyes. But Spain and Japan are not the only countries to which the little dancer transports one with her bit of silk, for she turns up stage and in a second comes back down to the footlights with

the silken robe transformed into a quaint East India headdress, the like of which may be seen on the streets of Bombay or Calcutta any day in the year. Then becoming more serious, Miss Hope is a cowed monk for you had finally the chorus girls hold the kimono in the air and she makes a run and dives headlong into it to appear as a boy in a blouse and knickerbockers, thus ending the dance.

## COULD GO ON WITH CHANGES.

Miss Hope says that the number of figures that can be made with the kimono is very large and if more time were allowed her, she could go on indefinitely transforming herself into various nationalities and classes by deft twists with the bit of silk. The average auditor, however, does not take into account the immense amount of preparation for a number such as this, nor the weeks of rehearsal necessary to perfect it. Miss Hope rehearsed the number for six hours a day for over three weeks before she considered it perfect enough to try it before an audience. The slightest slip and the whole effect would be ruined, as for instance, her missing an armhole in rushing down stage into the kimono at the finish would simply make the whole thing ridiculous and in consequence the little dancer is always in agony of apprehension until this number is over at each performance. So far there has never been a mishap, but the little dancer is always mighty glad when she has sung and danced her way successfully through "A Bit of Silk."

The question naturally arises, would Miss Hope be able to keep up with the fashions of today. It is a comparatively easy matter to change from Japan to Spain in a second. It is harder to change from a slit skirt to a bustle in a single sweep. The women who see her perform want to know if she can put on the frills of present day

fashion. Can she make the upstanding collar and frillings with the bit of silk? If she can women everywhere will want to take lessons.

## UPSTANDING COLLARS AND FRILLINGS NOW.

Upstanding collars and frillings are very much in evidence, the frillings, especially when of soft textured and tinted net, being an even more becoming frame for girlishly white and round-throats than the more important and older looking lace collar.

One absolutely new model is arranged in this way.

It graces a dress of chiffon in the softest of mauve shadings, which has this closely knitted frill upstanding at the back of the neck and graduated to a very deep point in front—an arrangement which is vastly becoming to anyone with a tendency to "salt cellars." Then the fullness of the frilling is drawn into a gauged and ribbon threaded band—a wide ribbon of that lovely coloring which blends pink and lilac, as you fully appreciate when it is drawn out into a central and flatly looped bow. The same scheme

of trimming is repeated on the sleeves and at the waist, while then the soft folds of the skirt are drawn in just above the ankles with two other ribbon bandings between and beneath which come three closely knitted frillings.

Still another frill finished frock is rose hued in coloring, three dif-

ferent and delicately deepening shades being represented by, respectively, the charming underskirt, the accordion pleated chiffon tunic and the swathed belt, and quaintly looped bow. And from the delicate roseate frame the wearer's white neck uprises in a way which is fascinating to a degree—always supposing, of course, that it is white and soft, for if there be any doubt about it, this particular style should be renounced in favor of the more ordinary scheme of decollete, which, being less noticeable, entails less criticism.

But if all be well in this way,

make note that the frilling in question is all of the same height, and that it takes the form of an encircling round, instead of forming a V. Furthermore that the sleeves are finished with a similar frill, though this, instead of falling downward over the arm, is turned back there being all the difference in this arrangement between the merely ordinary and the distinctly piquant. For the rest, a deep flounce of lace shows beneath the tunic platings and the upward draped underskirt of charmeuse, and that shoes and stockings faithfully repeat the pink shading.

## Wiggling Ears for Deafness.

Massage and exercise, at various times, have been advocated as a panacea for many and divers ills. Fernet now proposes the idea that by exercise we may be able to influence favorably the encroaching deafness of the elderly, or that following ctitis media.

He remarks that children can often move the ears and part of the scalp voluntarily, and some may become quite exceptional in this faculty.

Fernet believes that, through exercise, adults will be able to produce such movements. He has devised three series of exercises, as follows: The first consists of grimaces of the face, contracting in turn the muscles of the lips, nostrils and eyelids, aiming ultimately to reach the ear; next the frontal and occipital muscles are contracted alternately and then the muscles above and behind and in front of the ear. The muscles of the eustachian tube are then exercised by directions which he gives fully.

He says: "Medical men, knowing the anatomy of the parts, can train their muscles very effectively in this way. Others need an instructor to show them." Just what the ultimate outcome of this proposal will be is questionable. "We may picture to ourselves tentatively a future period when all around us will be visible a series of grimacing, ear wiggling elderly men and women in the act of improving their ears and warding off the encroaching deafness of old age. Physicians, particularly," says Fernet, "need good hearing, and rather than accepting deafness with the fatalism of the Oriental, they should rise up and fight it." If it is to be combated by this method, the word "fight" is a very appropriate one.

## As a Change.

"What I want," said the theatrical manager, "is a genuine novelty."

"Something realistic?" asked the playwright.

"Yes, but I don't want any real pugilists, or real naval disasters, or real live stock, or real battles in it."

The playwright looked wearily thoughtful, and, after a pause, inquired, "How would it do to give the public something with real actors in it?"

or fruits? Certainly not.

"Then, there's another mighty good reason why we should think twice before eating meat of any kind. Here it is, taken from Gen. 1, 29: 'And God said, Behold, I have given you every herb bearing seed, which is upon the face of all the earth, and every tree in which is the fruit of a tree yielding seed; to you it shall be for meat.'

"Now, who will not say that is not proof enough in itself to bear up our cause?"

"As for myself, I never expect to eat flesh, fish, fowl or eggs again and I believe my life will be prolonged because of it."

## NO MEAT MEANS BETTER HEALTH, SAYS HOSPITAL MATRON AFTER 16-YEAR TRIAL

Mrs. Margaret Clough Montville, matron of the General Hospital, Kansas City, has not eaten a mouthful of meat for sixteen years, and for four years she has not tasted an egg.

"And at 57 years 'young' I feel like a schoolgirl," she said laughingly.

Mrs. Montville's experience with the vegetable, fruit and nut diet has been interesting. Primarily she stopped eating meat because she believed it wrong to take lives in order that she herself might live. Then one day she sat down and figured

out the muscle building power of her diet as compared with that containing meat. The result was amazing, she says, so she had another point to bring out when her friends laughed and chided and wondered at her ability to live without meat.

"But now I've got the best one of all," she said last night. "While my neighbors and friends through all these years have poked fun at me, I have had to sit back and take it to a certain extent. And now, when I hear one of them going into hysterics about the terrible price of steaks and eggs—well, it does me all the good in the world to tell them

what my grocery bill amounts to. That's the greatest pleasure of all."

Mrs. Montville is a healthy, robust woman and is active in physical culture. Through the summer months she gathers young women about her and takes them for long walks through the country or to nearby towns. She always comes in first at the end of the hikes, and women high in physical training circles in Kansas City have wondered at her ability. She attributes her fine physical condition to her diet.

The only persons who ridicule any good move which has been proven successful are those who do

not know what they are talking about," she continued. "It only takes a few minutes of figuring to show anyone the amount of waste which they take into their system when they eat meat. It only takes a few more minutes to prove to them that meat is harmful to the digestive system—that it is unnatural and therefore unhealthy."

"Any right thinking person can easily satisfy himself that meat is the highest priced food today. People all over the country are protesting against the soaring prices. Everyone knows that. But do you hear anyone expressing dissatisfaction at the price of vegetables, nuts

or fruits? Certainly not.

"Then, there's another mighty good reason why we should think twice before eating meat of any kind. Here it is, taken from Gen. 1, 29: 'And God said, Behold, I have given you every herb bearing seed, which is upon the face of all the earth, and every tree in which is the fruit of a tree yielding seed; to you it shall be for meat.'

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